

and the groundhog
looked
for his shadow

but it was
frozen
in his burrow

Throne Speech Upheld 29-23

Whigs Win At Queen's

KINGSTON (CUP) — The Liberals won a close victory in the Queen's Model Parliament elections Wednesday, capturing 402 votes as against 366 for the Conservatives and 230 for the New Democratic Party.

The Liberals will form a minority government when the Model Parliament convenes next week. Twenty-five of the seats in the 61-seat house will go to the Liberals, 22 to the PC's and 14 to the NDP.

The Liberals polled 40.3% of the popular vote, the PC's 36.7%, and the NDP 23%. Thirty-one per cent of the students voted, compared with 44.1% last year.

The New Democrats almost doubled their share of the Queen's popular vote. In last year's election, the Liberals took 49%, the PC's 40 and the New Party, as it was then called, 12%.

"BEST PARTY WON"

"The best party won," said Liberal leader Douglas McCallan. "I hope this is a reflection of national feeling."

Tory leader Phil Elder congratulated the Liberals on their victory and said that since the result had been so close, he was looking forward to an "exciting" session.

Commented NDP leader Arnold Amber: "We learned a lot from this campaign. We consider the result as a base on which to build."



These happy people are Judy Cohen on the right and Peter Scupham on the left, who play the parts of Fancy and her uncle OKW Wilkins respectively in the Red & White Revue production, "Just a Season". You can be just as happy by obtaining tickets for the Revue at the Union box office.

by SUE ALTSCHUL

The Liberal Speech from the Throne was upheld by a vote of 29-23 last night in the opening session of Model Parliament. Amendments put forward by the Progressive Conservative and New Democratic Parties were both defeated.

The government introduced a bill proposing that Canada apply for membership in the European Economic Community and one which would state defense policy.

Private member bills proposed a national investment board, nationalization of Canadian Pacific Airlines, a minimum wage law, and support for national and international peace organizations.

Professor Mallory, Speaker of the House, opened the session by reading the Speech from the Throne. A question of privilege was presented, pertaining to the fact that the Steering Committee had requested the Throne Speech to be ready for publication in preparing their statements.

The Prime Minister, Sy Steinman, moved that the legislative programme be adopted. He stated that the students of McGill showed good common sense in their choice of party, and welcomed all MPs. Steinman amplified the points of the Throne Speech, having special reference to Foreign policy, including the Government's intention to apply for associate membership in the European Common Market, and unemployment.

DEPLORES LACK OF FLAG

Seconding the motion for the adoption of the Government's legislative policy, Paul L'Abbé, Minister of Health and National Welfare, made a speech in French, deplored the fact that Canada has no national flag nor national anthem, and that she must continually prove to the Americans that she is not English, and vice versa.

Leader of the Opposition, Claude Harari, after a lengthy argument as to whether or not he was chewing gum, declared that the dignity of the House was insulted by the

Speech from the Throne, which was truly reflective of an incompetent government.

He challenged that the Liberal Government has tried to insult the intelligence and integrity of the members by introducing legislation completely different from their election platform which the Progressive Conservatives would not have done, if elected, and concluded by proposing a vote of non-confidence in the Government.

Danny Trevick, Leader of the New Democratic Party, complained about the anti-labour policy of the Government, and stated that his party offered not a new plan, but one that had been tried and proven-planned economy. He proposed a sub-amendment to the vote of non-confidence, on the grounds that the Government had not instituted the only plan for employment and city growth.

CTCM SPEAKS ENGLISH

Robert Prinsky, Leader of the Congress Towards Canadian Maturity, after pointing out that he was speaking in English, condemned the Liberal party for not having prepared and published their Throne Speech. He stated that this was a breach of the Steering Committee rules, and that in this "serious session" of Parliament the parties should be expected to act honestly.

He added that his party would have included all points from its platform in its proposed legislature, and concluded by stating that the Throne Speech made sense of some sort—nonsense.

Peter Hechtman, Leader of the League for Nuclear Disarmament, said that the Progressive Conservatives gave us a "better dead than alive" policy, and that the Liberals could hardly do worse, but he stressed that they should have a more explicit defence policy.

Stan Hartt, Minister of Labour, referring to an accusation from the opposition that "election financing by the government would put the control in the hands of the majority government", pointed out that the Progressive Conservatives, who are financed by big business, would naturally be against any such legislation, and that they were the biggest spending party in the current elections. He stated that the P.C's were not "the party of the twist, but of the cha-cha-cha, which as everyone knows takes one step forward and three back — this a rather foxy trot".

PC's CLAIM POOR SHOW

Robert Amaron, member of the Opposition, referred to the list of distinguished McGill personalities promised by the Liberal Government, who had later been forced to resign their seats, and condemned their inadequate statement of policy. He mentioned their omission of any reference to the United Nations, and expressed contempt for their offering one White Paper as their sole statement on Defence.

After a few more speeches, a vote was taken on the two amendments. The proposal of the New Democratic Party that the Government be defeated on the grounds that its economic policy was insufficient, surprisingly supported by

(Continued on page 3)

Quotable Quotes

compiled by ILONA SHILOV and EDY KUPER

Spirited comments on the general proceedings were made by prominent Members of Parliament following the first session last night.

Sy Steinman, Prime Minister:

I am very pleased on the vote of confidence to the outline of our legislative program as well as the official usage of both languages (English and French).

But we noticed that the Tories in a desperate state of affairs contradicted all former Tory principles by voting for the NDP's proposal that the only method to cure employment is by complete national planning.

Claude Harari, Opposition Leader:

I was disappointed at the general disorder in the Liberal party ranks especially in their last-minute cabinet formation.

Danny Trevick, NDP Leader:

I am pleased to see that parliament was in better form but I don't know whether the Conservative support of NDP policy was the kiss of death or the fact that the Tories had seen the light rather than the vision.

Garth Stevenson, CTCM MP:

I was disappointed that a certain opposition party failed to have more than 40% of its members in the house when a vote on a motion of non-confidence was taken. However, no doubt they had their own reasons.

I trust the government sees fit to make their defense policy more specific; since the only indication we have of its character is the support they received from the League for Nuclear Disarmament.

Robert Amaron, Conservative MP:

I am disappointed at the governments refusal to recognize "O, Canada" by singing it and the general lack of preparation by the Opposition as revealed by the lateness of the Speech from the Throne, absence of the Cabinet and no preparation of bills.

On this basis, we anticipate the government will have the opportunity to debate education, foreign policy, and economic development which the Liberals have completely ignored.

Major Bills

MEMBERSHIP IN EEC (Government)

Be it resolved that this house endorses the Government's negotiations of application for associate membership in the European Economic Community, and its efforts to expand the EEC into an Atlantic Trading Community to include all free countries.

MINIMUM WAGE LAW (Private: PC)

Be it resolved that a minimum wage of \$1 per hour be immediately guaranteed to all Canadian workers over the age of 18, falling within these categories: Unskilled Labour, Retail Sales, Service Employees.

INVESTMENT BOARD (Private: NDP)

Be it resolved that a federal investment board be formed to

control foreign investment within this country, and to channel this capital in those areas of Canada most in need of development.

AIRLINE SERVICE (Private: CTCM)

Be it resolved that the government be empowered to take over the assets of Canadian Pacific Airlines and to transfer same to Trans-Canada Airlines, and that the shareholders of the Canadian Pacific Railway be compensated.

PEACE RESEARCH (Private: LND)

Be it resolved that this house supports the Canadian Peace Research Institute and its aims and purposes, as well as the International Peace Research Fund, and that significant financial grants be made to both organizations.

Fifty-first Year of Publication
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IN CHARGE OF THIS ISSUE
r p with a shot in the arm from Miss Alberta (News Desk), and four sterling staffers whose names should be on page one but, er, ah... Carlo, Rona, Pres, Noel, with bylined Ilona and Edy (I can't believe it), MT Kauffman, Exotic Sue, and Horsh who almost ruined everything. G.M.O. Stevenson and Panoramic Tom did the honours for the Pan. Bobobobo (Sports Desk) with Maxine and Cynthia for her's. Good ol' Paul Saur, patient photog, Proofer Loose. And the happiest of groundhog days to all.

FEBRUARY 2, 1962

Pipe Dreams

We are not very well versed in the secrets of architecture, civil engineering or even construction and so we will not express our doubts as to the danger of the present situation. However, as mere spectators, we feel qualified to say that the current uncomfortable mess in the library hall and library-to-Arts tunnel is a ludicrous eye-sore.

For those who are unaware of the conditions in question, we are speaking of the perspiring ceilings and puddled floors to be found in certain spots along the Arts tunnel and in the area immediately before the entrance door leading from tunnel to library.

We first noticed the problem some three weeks ago, when, upon entering the library from the side door, we were met by conditions resembling a steam-bath. Attempting to track down the source of the trouble, we walked down the stairs to the tunnel entrance and found — a newly-created shower area! We did not print our views on the situation at the time, thinking to see some activity in the nature of repairs. However, nothing seems to have been done, and here we are.

It seems a shame in our opinion that the Library cannot spend the money, or maybe find the initiative, to effect much-needed repairs. It becomes an even greater disappointment when we remember the recent expensive but efficient program of removing seats and rerouting pipes in the used-to-be smoking room.

Of course, there is a third possibility, and that is that no one in a responsible position has as yet noticed the current marshy conditions. If such is the case, we feel it is our duty to bring it to their attention.

In the final analysis, perhaps all we need is a New Library.

Complete Satisfaction

Earlier this week, the chairman of our sociological survey announced that only 20 per cent of the distributed questionnaires had been returned. This lack of response indicates that the McGill student body is in a healthy state, well satisfied with university conditions.

The meagre returns show that students are quite content with the fees they are paying, that they feel that acquiring higher education is a burden to nobody, and that they have no complaints about the existing physical and professorial structure of the university. They obviously believe that the provincial Royal Commission on Education can recommend nothing to put McGill students in a better position. If they felt differently, they would have participated in the construction of a brief for this Commission.

We are, however, bothered by the fact that the idea of a sociological survey originated at McGill. Because students here consider it unnecessary, a certain amount of time and effort will be wasted. However, those people whose work here will produce no results can take heart in the fact that the idea itself has not died.

Apparently, students at the University of Montreal, not being quite as well off as their colleagues here, have completed a survey of their university. We hope that through their brief to the Commission, they can acquire sufficient benefits to bring them up to our level of complete satisfaction.

Letter

A Play For IVDL: The Other Side

Dear Madam,

On January 29, a letter appeared in the McGill Daily, entitled, "Claims Discrimination in Players' Club Choice". Since that time I have been astonished to find how many students and other responsible persons were taken in by the self-righteous and morally indignant series of grossly twisted facts which formed the content of this letter.

Under the guise of a factual reporter of documented and authenticated incidents, Mr. Gilman has managed to create for himself, through wilful misrepresentation and negligence in verifying his "facts", the spurious image of the martyred artist. I would like now to make a number of points quite clear to those ignorant of the situation to show exactly how libellous and inaccurate are Mr. Gilman's accusations. I will also attempt to show once and for all, that Mr. Gilman's script *A Game of People* was dropped by legitimate default due to the inability of all concerned (Miss Gross, ex-Producer of the I.V.D.L., Mr. Gilman, and Mr. Easterbrook, President of the Players' Club) to find a qualified person who would willingly undertake the responsibility of directing this play.

As far as I can see, Mr. Gilman claims:

(1) Mr. Rother refused to direct *A Game of People*. Because he was working on "presumably his own script," his wife refused to allow him to speak to Mr. Gilman.

Answer: No director is under any obligation to direct a script of which he does not fully approve. (Note: At least two other directors, among them Carol Kerr, declined the position after reading the play.)

I did not wish to be disturbed, as I was finishing an assignment for a course (not the I.V.D.L.). My wife said I could call him back in the morning. Mr. Gilman said not to bother and I took him at his word.

(2) Mr. Rother wilfully continued to write his play when *A Game of People* had already been accepted and announced to the campus.

Answer: (a) I was advised by Mr. Easterbrook to finish my play if it were at all possible as the Players' Club executive expressed uneasiness as to whether a capable director could be found in time. (Note: Total time allotted to this search was well over a week, not a day as Mr. Gilman asserts.)

(b) I wished to submit this play to Dr. Files of the English Department for the creative writing course.

(c) I completed the first draft of this play last October and was in the process of revising it.

(3) Mr. Rother's play was pre-cast.

Answer: After several unfortunate experiences with casting in the past, I wrote the play with certain people in mind who could fill the parts adequately.

This is a legitimate and widely acknowledged safety measure. (Note: Mr. Gilman, apparently condones this method in practice if not in principle, since he approached both Mr. Fascio and my wife, in the latter instance assuring her that he had written his then current entry, *Perelope, the Queen*, with her in mind.)

(4) Mr. Rother and Mr. Easterbrook conspired against Miss Gross and Mr. Gilman to replace the latter's play with "a Rother" entry to the I.V.D.L.

(5) Mr. Rother used Victor Fascio to vote for his play at a Players' Club meeting.

Answer: If Mr. Gilman had attempted to verify this statement, he would have found that Mr. Fascio was present at the meeting at the express request of Mr. Easterbrook, and that he abstained from voting on this issue. Mr. Fascio, to my knowledge, in no way influenced the voting. In fact, Miss Gross was the most eloquent and influential speaker against Mr. Gilman's play at this meeting.

(6) Mr. Rother agreed to all

the weekly rant

by REFORD MACDOUGALL

COLUMNS, it seems, have a high mortality rate. Two folded last term: "More People, More Places" and "G.G. Finnian".

They folded not for want of material — as long as people act and think both absurdly and intelligently, columnists will have plenty to comment on. No, they collapsed because the columnists couldn't find time to keep them going or because they tired of their columns.

But old columnists never die; they only change their columns. When the *Daily* asked me to write another column, I looked at the four term papers I have to do, the 30 novels I have to read, the weekly *Panorama* feature I have to write, the courses and miscellanea I have to keep up with, and said, with my usual decisiveness, "Let me think it over".

Well, here I am, my desire to write having got the better of my reason. What I will write about each week until the *Daily* folds March 2, heaven knows.

Let's start this column with a little dialogue I overheard recently. It's between two fellows graduating in Arts this year. I call it:

What Women Want From A Man

UNDERGRADUATE X — "A woman would prefer Palooka, a guy who beats her regularly, to John, the perfect gentleman who does anything for her."

Undergraduate Y — "There's a lot of truth in that. Many a man finds that the more he tries to satisfy a woman, the more dissatisfied she becomes. I bet this is the case with the parents of most students at this university. Somehow, Dad's a bit weak in today's home."

Undergraduate X — "Which means that a fellow contemplating marriage should have this in mind. He must be the boss, and if he isn't, he must learn to be. Perhaps he should dream up some gimmick which will assure his position as boss. I know one couple, blissfully happy, where the man, an ex-army officer, puts his wife through a kind of military drill for half an hour each night when he comes home from the office. He hands her a rifle, makes her slope and present arms, about turn, march 10 paces, about turn, and so on. After this routine, the little woman easily recognizes her husband as boss and life goes on happily. Imagine, marital bliss assured for only three and a half hours drill a week!"

Undergraduate B — "An exaggerated example, of course, but useful. I think it all boils down to this: if a man really loves a woman he will, at times, take stern measures with her. He won't passively give her everything she wants. If there's anything a woman can't stand, it's a lukewarm reaction. She'd prefer her man to react wrongly with force than rightly with weakness".

This dialogue brings me to college romances, which are mostly platonic from what I have seen. Sex seems taboo, with only substitutes like the "Twist" being permitted. I sometimes wonder if Norman Mailer wasn't right when he said in an interview last week: "The sexes are growing so far apart these days that biology itself is threatened".

While I'll still put my money on biology, I think frankness and desire wrestle a losing battle with guilt and fear in most college romances. But perhaps I will pursue this subject in another column — if they'll let me!

Mr. Gilman's accusations and agreed that Mr. Gilman had been "done dirt".

Answer: In the phone call referred to in Mr. Gilman's letter in which I laid the entire blame for his misfortunes on Mr. Easterbrook's shoulders, I distinctly remember telling him that:

(a) He was grossly misinformed on certain points, but,

Answer: As for Miss Gross, to people other than Mr. Gilman she expressed the opinion that this play, *A Game of People*, was not of a high enough calibre to represent McGill in the Festival. However, had she, Mr. Gilman, or Mr. Easterbrook been able to find a director, his play, in spite of any misgivings, would not ultimately have been rejected.

(5) Mr. Rother used Victor Fascio to vote for his play at a Players' Club meeting.

Answer: If Mr. Gilman had attempted to verify this statement, he would have found that Mr. Fascio was present at the meeting at the express request of Mr. Easterbrook, and that he abstained from voting on this issue. Mr. Fascio, to my knowledge, in no way influenced the voting. In fact, Miss Gross was the most eloquent and influential speaker against Mr. Gilman's play at this meeting.

although he admitted his uncertainty, this did not prevent him from publishing as fact what he knew to be doubtful and in some cases completely unfounded, (e.g. that he was allowed one day to find a director).

(b) The "dirt" to which I was referring was the premature release of the Players' Club acceptance of Mr. Gilman's play in the McGill Daily. It was for this that I blamed Mr. Easterbrook, and advised Mr. Gilman that it would be useless to try at this time to damage Mr. Easterbrook's reputation for this admittedly regrettable incident. I have since found, however, that it was at Mr. Gilman's own insistence, "On moral grounds", that this release was published.

These are, to the best of my knowledge, the verifiable facts. Mr. Gilman's failure to discriminate between half-digested gossip and reliable information was presumably due to a self-righteous reaction to the "complete immorality of the situation" (to quote his own remarkably apt words). I sincerely hope that in future the facts that Mr. Gilman finds it a "necessity to publicly state" (sic) are, in fact, facts.

James Rother, B.A. 4

MCGILL DAILY PANORAMA

FRIDAY, FEBRUARY 2, 1962

Mirror On Montreal

Place Des Arts Project

by DAVID TAFLER

A combination concert hall and opera house, the most important phase of Montreal's long-awaited cultural centre, is now on its way to completion, and has a unique feature not often found in our city's ventures: it's ahead of schedule.

In an interview with the Daily this week, Claude Robillard, Director of the City Planning Department (which has in its charge both the Place Des Arts and the proposed subway), explained the aims of the project.

"There have been many complaints from cultural groups that rentals are too high and theatre facilities too poor for them to produce good theatre and music. With Place Des Arts, we have a solution for both these problems — we will provide the best stage and concert facilities at reasonable prices."

Robillard feels that the Centre will give both English and French groups a good start towards legitimate theatre and desirable music. "Of course, it will be up to them to pick good plays, actors, and musicians — we will provide the proper materials and we hope to attract the best talent."

Spring Start

Construction on the hall started last spring and there has been quite a bit of progress since. The excavation has been completed, almost all the piles have been driven, the foundation has been poured, and the actual structure is now being built. The building is now a bit ahead of schedule and

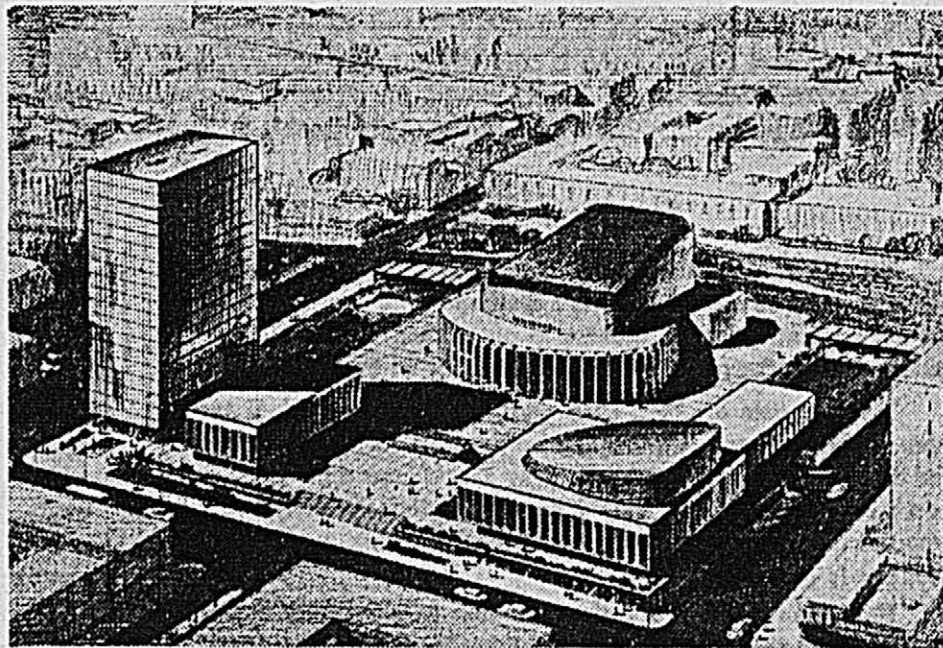
is expected to be completed, along with underground parking facilities, by the summer of 1963. Target for the actual opening of the hall is the fall of that year.

Site of the center is a nine acre area one block east of Bleury and St. Catherine. Where Place Des Arts was to be situated was actually one of the more difficult problems encountered in planning the centre. At first, there was no agreement on site — the best place was considered to be Peel and St. Catherine but the price of that land is fantastically high, about sixty-five dollars per foot.

The accepted site was suggested to former Premier Duplessis on the basis of its central location and comparatively low cost (fifteen dollars per foot), and he was agreeable. Mayor Jean Drapeau and Paul Dozois were then consulted and both were interested. The spot seemed satisfactory to all and so it was accepted.

The organization which runs the project is a private one called the Jacques Cartier Corp., made up of twenty-one representatives. Seven of these represent the city, seven the province, and the other third are private subscribers. The corporation was authorized by the province to organize and build a cultural centre for Montreal.

Its first job was an extensive survey to determine the need and demand for this type of enterprise, and to find the reaction of many people both to the idea and the site. Four hundred people were interviewed in the space of six months, and several trips to Europe were made.



This is an artist's sketch of the planned cultural centre. At centre is the concert hall (capacity 3100), at right is the theatre (capacity 1200) and restaurant, and at left is the chamber music hall (capacity 500) and a twenty storey commercial building. The Place Des Arts is bounded by Ontario and St. Catherine streets to the north and south, and St. Urbain and Jeanne Mance streets to the east and west.

Once the need and site had been established, architects and contractors were appointed to build the most important part of the project — the concert-opera hall.

Largest Building

The hall is the largest building of the centre. It will hold thirty-one hundred people and will be highly flexible. Although the actual hall will be forty feet high, the stage will be high enough to house a ten storey building. This height is essential for the storing and changing of sets and orchestra materials. The orchestra pit will be in the stage itself. When a small pit is desired, one half of the space will be lowered. If a large pit is desired, the whole section could be lowered. When a stage is needed for opera, the section is raised and closed.

The concert hall will cost about \$8 million and is to be a new thing in its field. When asked to compare the Place Des Arts hall to Toronto's O'Keefe's Centre, Director Robillard replied, "Place Des Arts is much different in concept from O'Keefe's which has only one hall and no garages for parking. Toronto's centre is designed differently — I don't think any symphony can play there — it attracts mostly outside groups."

He went on to compare the interior of the halls saying, "O'Keefe's has only one large balcony whereas we plan three shallow ones closer to the stage. Escalators will be available from the garage level to the second balcony. Our seating arrangements will also be different — we will have what is known as 'continental seats'. There will be no longitudinal aisles except for those on either side, but

the spacing between will be very generous. This is important both for comfort and for safety. Entrance to the hall will be from the sides allowing easy access to the chairs."

Philosophy

Robillard went into the philosophy of the concert hall explaining that it is designed for a sense of intimacy. Two hundred and forty individual box seats will cover the walls with people rather than monuments as the hall will try to give the feeling of the traditional opera house where "the importance of participating in the event is recognized — there will also be large lounges where people can meet and have a drink."

Asked about the sound problems in the hall, Robillard agreed that the acoustic desirabilities of a concert hall are quite different from those of an opera house. "However," he explained, "we have compromised — we are building a hall with the largest capacity and the best acoustics possible. With thirty-one hundred people, we can still sell tickets at reasonable prices, but a hall for more than this amount of people would have extremely difficult sound problems."

Equals Carnegie

With the planned size, Robillard says, "Experts have assured us that our reverberation time will be equal to that of Carnegie Hall. This is not as good as some of the music houses in the world but we will be able to hear and enjoy both words and music." The Place Des Arts has the best acoustics engineers in the world, as well as expert designers and decorators."

(To Last Page of Panorama)

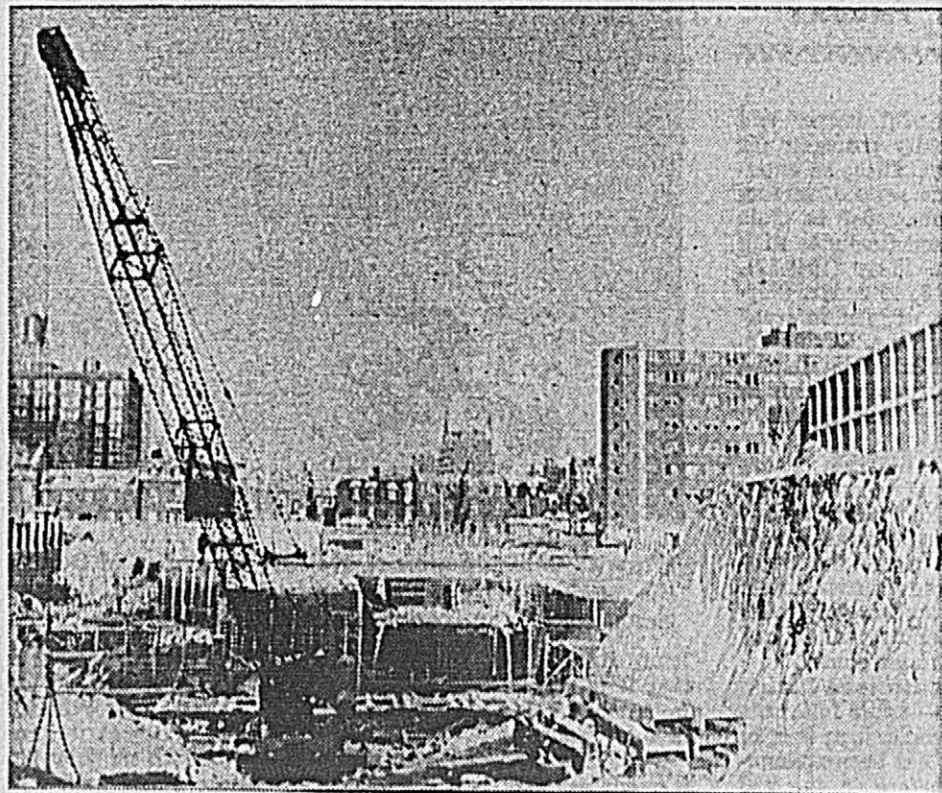


Photo by Peter Burstyn

This photograph shows how far the construction at the Place Des Arts has progressed. Most of the work has been done underground, and the structure is just being started.

MOVIES

A GIRL IN BLACK THE YOUNG LADY'S FOOL

The Regent Theatre re-opened last week with a policy of showing only Greek films, a policy which will surely dismay even the most staunch phil-Hellene. However, their first offering, "The Young Lady's Fool" and "A Girl in Black" is a successful combination of Attic tragedy and Attic antic.

"A Girl in Black", the drama, was the first movie shown by the Film Society last year. It is not faultless, but nevertheless is a distinguished and at times deeply moving film.

A young Athenian novelist and playboy, and his middle-aged mentor retire to the Aegean island of Hydra for a vacation. The novelist falls in love with his landlady's innocent young daughter. She, her widowed mother (who is only intermittently virtuous) and her passionate brother are all cruelly teased, for different reasons, by the island's young rowdies, all archetypes of the Ignoble Savage.

Practical Jokes

The Athenian and the gang play successively more dangerous practical jokes on each other, until a village child is drowned. Then, the writer's conflicting allegiances to his mother, and Athenian cafe society, and to the girl are resolved, in favor of the latter.

The film gets off to a slow start; however, individual scenes (the mother trying to explain her ventures in sin to her daughter; the daughter telling the novelist how the village mob caused the death of her sister) are truly magnificent. Unfortunately, the line between Greek simplicity and plain banality is thin, and sometimes that line is crossed.

Nevertheless, one feels that the film is completely authentic, and most of the characters are drawn in depth. Ellie Lambetti, Dimitri Horn and Georges Fondas (the hedonistic sailor in "Never On Sunday") play the leading roles with conviction, although Mr. Fondas has a tendency to appear rather wooden occasionally.

Light Comedy

"The Young Lady's Fool" is an unpretentious comedy of fairly recent vintage. The plot is rather unoriginal and transparent and there are few witty lines in the film, but the gaiety and skill of the principal actors manage to carry it off most of the time.

The story concerns a bumbling old bureaucrat who falls in love with the boss's vivacious daughter, unwittingly blackmails her father for a while and in the last reel inevitably if inanely manages to win her love.

This doesn't sound too promising, and at times it does get rather tedious. But whenever the boss's daughter (played by Jenny Carezi) is in view, which is most of the time, it becomes acceptable comedy. Miss Carezi, a voluptuous young lady, is also, despite some annoying mannerisms, quite skillful as an actress.

The rather mediocre score is by Manos Hatsidakis, who was also responsible for "Never on Sunday". Perhaps, Mr. Hatsidakis' efforts would have appeared more creditable if someone had bothered to translate the lyrics of the two songs in the film.

These two films leave the Regent tonight. The next attraction, for those who love their Greek cinema pure, will be in Greek with no subtitles at all.

TOM TAUSKY

PANORAMA

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Louis Dudek

A POET IN CANADIA

Poet, professor and editor, Louis Dudek was born in Montreal on February 6, 1918. He has a B.A. degree from McGill and two degrees from Columbia University, an M.A. in History and a Ph.D. in English and Contemporary literature. As a teacher, he was first an instructor at the City College of New York and since 1953 has been an assistant professor of English literature at McGill.

In the field of poetry publishing, Professor Dudek has worked with Raymond Souster and Irving Layton on the Contact Press, and since October 1957 he has edited and published the literary magazine "Delta".

Professor Dudek has written one prose work, "Literature and the Press" (1956); and numerous poetic works: "East of the City" (1946); "The Searching Image" (1952); "Twenty Four Poems" (1952); "Europe" (1955); "Laughing Stocks" (1958); and "En Mexico" (1958).

In this interview, he discusses current trends in English, American and Canadian poetry, and its importance for modern society.

What is the poet's role in our world?

The poet has a greater perspective than the scientist and can give

an imaginative dimension to real things. Even if T.S. Eliot describes London as a wasteland and we think it's heaven, the poet has given London another dimension. Before Spenser went to Ireland it was a wilderness. He gave it another

by Reford MacDougall

dimension by peopling it with spirits. Canada needs to be peopled in the same way by its poets.

Modern poetry is somewhat negative. Do you think it will become more affirmative?

I think so. Pound and Eliot took the wrong track and so did the Beats. The right track will be found by poets who, like Verlaine, think through problems. Such poets will stand on the frontiers of science, and will try to supplement science with the emotions and humanity of poetry. They won't let modern society get dehumanized.

How do modern English and American poetry differ?

First of all, when you consider that Yeats was Irish and Dylan

Thomas Welsh, the great bulk of modern poetry is American.

American poetry tries to get at grips with contemporary life. It's more exploratory, less formal and tradition-bound than English poetry.

American poets begin with contemporary experience and try to graft it on to the past. Such grafting often causes them pain.

However, there's been a set-back in recent American poetry. Eliot and Pound pronounced a kind of death sentence on modern civilization; they believed civilization was coming to an end. Such negativism has produced uncertainty in today's poets, causing them to react in two ways. Some have become formalists and revived old poetic forms, thereby creating a kind of academic, snob poetry. The Beats, on the other hand, have protested in a formless, rootless way. Only the here and now concerns them. Dante, the Parthenon and all the greatness of the past influence them but little. They are a teenage movement of revolt, though one must admit their piercing shrieks are real enough.

I believe great poetry recreates the civilized values of the past; poets unaware of the need to re-

DANTE TRANSLATED AT 75

Most people, having reached the age of 75, would be content to concentrate all their energies on reaching the age of 76.

Few would begin work on a task that might take years, in a field totally foreign to them. Among those few is Warwick Chipman, who seven years ago began a verse translation of Dante's "Divine Comedy".

However, this wasn't the first time Mr. Chipman embarked on a new career. A native Montrealer and a McGill graduate (B.A. '01),

by TOM TAUSKY

he was a successful lawyer and McGill Law Faculty professor for some thirty years. Then, he entered the diplomatic service, serving as Canadian Ambassador to Chile and Argentina, and finally as High Commissioner to India (1949-52).

On November 3, 1961, Mr. Chipman's translation of "The Inferno" (the first third of the "Divine Comedy") was published by Oxford University Press simultaneously in Toronto, New York and London.

NO EXPERIENCE

Mr. Chipman had never done any translating before; indeed, he had only an elementary knowledge of Italian when he began the translation. His only previous venture in the field of literature had been the publication of two volumes of verse, thirty years previously.

But his translation is in Dante's own terza rima — triple interlocking rhyme (that is, a, b, a; b, c, b; c, d, c etc.). This has been attempted only twice before in the 400 years of Dante translations — by poet Laurence Binyon and novelist Dorothy Sayers, both comparatively recently. Another modern trans-

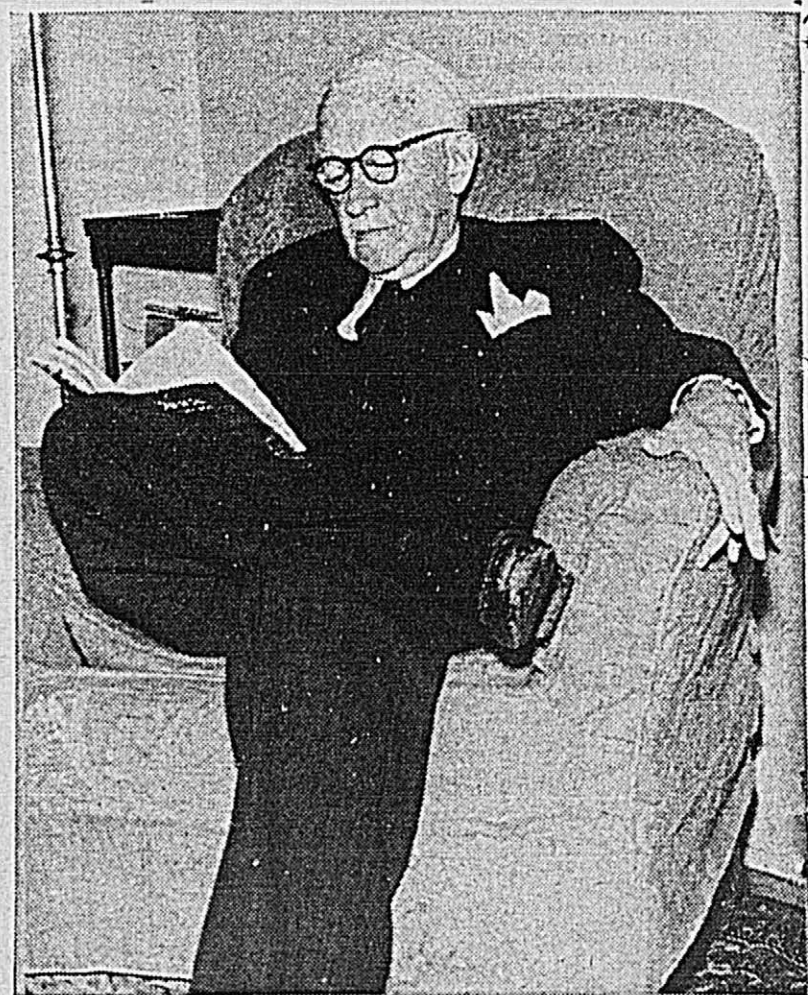


Photo by Paul Sauro

Warwick Chipman glances over his translation of Dante's Inferno. His work was recently published by Oxford University Press simultaneously in London, New York and Toronto.

lator, John Ciardi, has remarked that it is "completely impossible" to produce a readable translation in terza rima.

The London Times Literary Supplement has said of the Chipman translation: "Here is the exact meaning again and again — one gasps in admiration of Mr. Chipman's ingenuity. His ambitious feat

can be recommended for its flowing clarity and pleasant verve."

NOT FOR PUBLICATION

Mr. Chipman began his translation with no thought of publishing it; "I just wanted a translation in the spirit of Dante for my own benefit."

At work on the project since (To Last Page of Panorama)

AN SOCIETY

TNM Produces Sparkling Marivaux

The vitality and joyous enthusiasm which characterizes the Theatre du Nouveau Monde's presentation of Marivaux's 18th century comedy "La Double Inconstance" makes this immensely enjoyable theatre.

In many ways this is a gentle play. We do not find in Marivaux a satire on the society in which he lived, or on the social abuses which lead to the French Revolution. Rather he gives expression to a belief that man, by maintaining an intellectual honesty in the face of awe-inspiring convention, can, through his actions, exert a wholesome influence on his surroundings.

And yet, in the end we realize, as did the author, that naive innocence and ingenuous honesty cannot remain untarnished in man's society. Even though the Prince is the better for the freshness that Sylvia brings with her to the palace, it is at the expense of the rustic simplicity of the village maiden.

INNER MEANING

This is the deeper meaning behind the comedy, but a meaning which never appears on the surface and never forces itself upon the consciousness of the audience.

For the play is what its title suggests: a lighthearted story of love... and its problems. Of love in its initial stages with all its doubts, hesitations and vagaries. An ideal setting for an analysis of some of the less publicized, but no less fundamental symptoms of man's, and more especially woman's, extraordinary mentality.

Behind the fantasy of the situation, behind the conventional characters: Arlequin (Harlequin) the glutton, "a courtier", "a Prince", the audience is aware of a depth of personality and of emotion which breathes a tremendous feeling of life and reality into the play. This combination of extreme artificiality and basic reality is characteristic of Marivaux's theatre, and is largely responsible for the "timelessness" of his plays. The audience is no more distracted by the 14th century costumes than it is by the Greek dress in a play by Giraudoux.

"MARIVAUDAGE"

And if we look at "La Double Inconstance" in the light of this balance between the fantastic and the

real, the "marivaudage", — epigrammatic and witty remarks made in conversation between the characters — takes on an important role. These remarks are as artificial as the outward appearance of the play. When they are put in the mouth of Harlequin however, they become a comic imitation of the style of the court. When spoken by Silvia, they set up a barrier of mental agility between her and her suitor, the Prince.

All this is communicated to the audience at the Théâtre du Nouveau Monde.

The pace is excellent; it never falters. The audience is given the impression that the cast is enjoying every moment of the performance and is in complete sympathy with the author. The timing, whether in conversation, repartee or monologue leaves nothing to be desired. In fact, there was nothing, either in the sets or in the costumes, which might distract the attention of the audience from the play.

IMPRESSIVE SILVIA

As Silvia, the village maiden kidnapped by the Prince, Lise LaSalle gave a really exciting performance. Small, brunette and very attractive, her animation was contagious and highly amusing. Every movement she made added something to the personality of Silvia. Through her words, her facial expression and her gestures she portrays exactly the combination of innocence and eternal femininity which she represents.

Huguette Oligny managed the part of Flaminia, a scheming courtesan with ease and assurance, bringing out well the several sides of this sympathetic character.

Both Flaminia and Silvia are intensely feminine and Mlle Oligny and LaSalle threw themselves joyfully into this portrayal of everything in a woman that attracts, and exasperates a man.

Harlequin, played by Jean Besré, was an impressive performance. The speed of the play, always fast, became even faster when he was on the stage. The rapidity of his speech, especially in repartee, was amazing, and yet every word was articulated.

PRECISE GESTURES

As with the rest of the cast, his gestures were notable for their precision. His facial expression was varied and beautifully controlled. When he took his hat off, it automatically ceased to be a part of his appearance, becoming a direct means of communication between himself and the audience.

As a stock character of the Commedia Dell'Arte, he has certain prescribed movements, especially when travelling across the stage, and certain definite postures. I

personally feel that these conventional attitudes were sometimes overdone.

But this is a mere quibble over a minor detail in a truly exciting evening's theater.

GRAEME BELL

U Of M Revue Exuberant Spoof On Separatism

"Le Kid s'en va-t-en Guerre", the University of Montreal's Red and Gold Revue on at La Comedie Canadienne until February 11, uses separatism as a springboard for an exuberant slap at Montreal sacred cows.

Even if your French is "comme ci, comme ça", the sheer drive, the charming songs and sets, and the general excellence of the cast will compensate for the fast-moving dialogue which, I imagine, would twist a Parisian's ears.

It must be understood that the show is professional, and that its connection with "La Revue Bleu et Or" is somewhat similar to the name "Red and White Revue" given to the touring companies of "My Fur Lady" and "Got It Made". The writer and composer team of Messrs. Sicotte and Richer have produced a musical revue which is reminiscent of "Got It Made" in its iconoclastic treatment of the C.B.C., Drapeau and the clergy.

PLOT

The plot skims lightly over the efforts of a fanatic student husband (Le Kid) and his wife to set off a Castro-like separatist revolution under the ever-present eye of a counter-revolutionary (played by Robert Destoches), who follows the troupe with a camera to collect evidence. At the end of the first act, he loses his camera, however; falls in love with one of the rebels and, as the revolution seems a failure, is about to be executed with the others when an amnesty is declared and everything turns out well.

Bernard Sicotte, "Le Kid", as a 6 foot 2" mixture of Jerry Lewis and Jack the Beanstalk dominates the play. Not for one moment are the separatists taken seriously, but the satiric shafts against the Establishment are deadly.

Diane Tassé and Claude Michaud are also very convincing in their roles of a converted nun and a French Canadian Cowboy respectively.

MOVIE SCREEN

The five scenes in Act I are very ingeniously interrelated by means of a movie screen which shows how the various characters move from scene to scene. These little episodes were by themselves quite amusing, and had the additional merit of dispensing with the usually tedious traveller "footlight" scenes.

The music and the choreography plays a secondary role compared to the outstanding book. The orchestration is thin in some parts and the choreography, though not at all outstanding, is appropriate.

A musical highlight occurs in the opening of the second act, which takes place in a converted barn when the whole cast sings "St. Colomban". The finale, a pot-pourri of all the songs, is a rousing closing number.

ROB KELDER

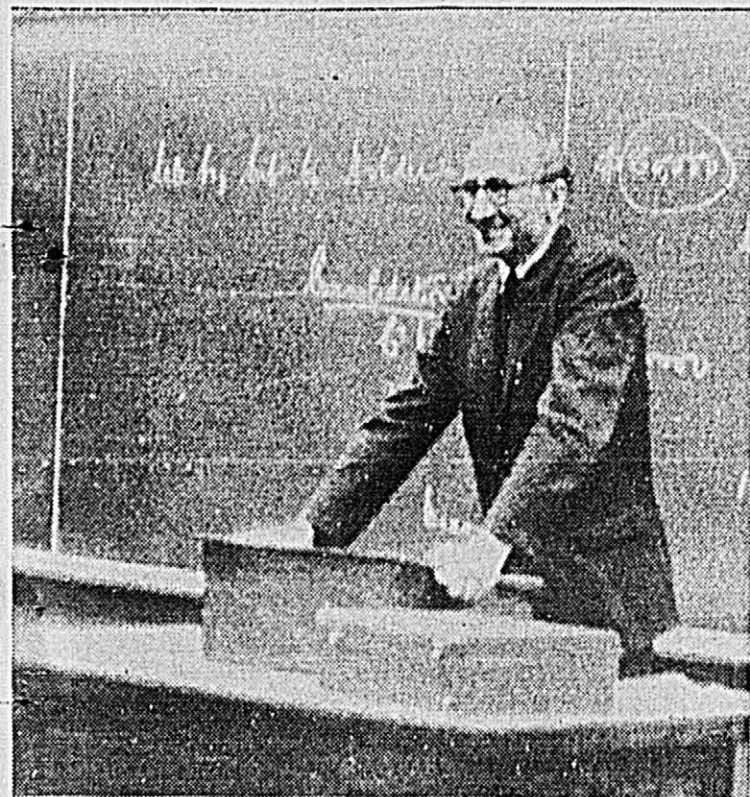


Photo by Peter Burstyn

Professor Dudek lectures his class on European Literature since 1850 (English 290).

create such values are barbarians. I don't deny, however, the great difficulty in grafting these values on raw, modern mass culture.

What is distinctive about Canadian poetry?

It's hard to say. Poets are individuals and so you can't generalize. However, had our Canadian poets lived elsewhere than in Canada no doubt they would have written differently. To get a composite picture of Canadian poetry, I think you have to study the tendencies of individual Canadian poets.

Now one thing about Canadian poets, they know each other and sense that they belong to a body. This organic quality of Canadian poetry has existed since the days of Lampman and Roberts (c.1881).

A. Raymond Souster is aware of Layton when he writes a poem. He may not be an admirer but he reacts in some way to him. Similarly, poets like Toronto's James Rainey and Jay MacPherson or Vancouver's Daryl Hine know and

have learned from Montreal poets, if only what not to be.

How close Canadian poetry is to English and American poetry is hard to say exactly. Somehow, Canadian poetry is a fusion of the two. I would say Montreal poets are closer to America, while Toronto poets lean more to England.

How do you feel about Canada? There are a lot of individuals here. It's not as conformist or puritanical as it's so often labeled.

In the U.S., people despair and think nothing can be done. In Canada, there's a great feeling for what might be done. Canadians think they could do wonders with new magazines, the Canada Council, more universities, the French element, etc.

Regarding the French Canadians, I think their real problem is to live up to our notion of what they could do. Let them pipe in French culture and we'll pipe in English and American cultures.

RADIO MCGILL

CFCF-FM, 106.5 mc.

MONDAY, FEBRUARY 5

7:00 — NEWS COMMENTARY

7:05 — FEATURE

The Red and White Revue

7:10 — THE MASTER'S TOUCH

7:30 — FIRESIDE CHATS

Fraternities at McGill.

8:00 — REVIEW

Books, Films and Art, with Claude Aubanel.

8:10 — FOLK MUSIC

8:30 — PROFESSORS' TALKS. Professor Bindra of the Psychology Department discusses teaching machines.

TUESDAY, FEBRUARY 6

7:00 — NEWS AND SPORTS

7:10 — VARIATIONS IN BLACK AND WHITE

7:30 — ARTIST IN THE SIXTIES

Guest: Jack Ketchum.

8:00 — FEATUETTE

8:10 — JAZZ

WEDNESDAY, FEBRUARY 7

7:00 — CAMPUS QUERY

7:05 — SPORTS

7:10 — MODEL UNITED NATIONS

7:15 — LIGHT CLASSICAL MUSIC

7:45 — THE YOUNG BARDS

8:00 — THE HISTORY OF MUSIC

8:30 — PROFESSORS' TALKS

THURSDAY, FEBRUARY 8

7:00 — DOUBLE TAKE

"The Psychology of Personality".

7:30 — PRO AND CON

8:00 — STUDENT TALKS BACK

8:05 — PODIUM

FRIDAY, FEBRUARY 9

7:00 — NEWS AND SPORTS

7:20 — SWING OUT

8:00 — FOCUS

Campus organizations at Montreal universities.

8:10 — SWING OUT

8:25 — ALPHABITS

8:30 — SWING OUT (cont'd.)

Place Des Arts...

(From Page One of Panorama)

Turning to the hall's exterior, Robillard pointed out that the architects have tried to achieve beauty through forms without undue expense. "We would rather spend money on acoustics and the like than on marble and impressive monuments. I think the buildings will be pleasing to the eye — we are trying to make pleasure the keynote of the center, both in sound and sight. We want a warm, likeable place".

Other features of Place Des Arts will be a theatre seating twelve hundred, which will be elaborately equipped for legitimate stage; a smaller music hall with a capacity of five hundred, for Chamber music, etc. This hall will be very versatile, adaptable for theatre. There will also be a large restaurant and a commercial building. The latter may be twenty stories high, depending upon how much space can be rented for it.

ST. LUKE'S CHAPEL EPIPHANY V

9:30 am — Holy Communion (Sung)

7:00 pm — Evensong

7:30 pm — The Rev'd. Bernard Barrett, secretary of the division of college work, on "The Christian and Human Sexuality".

THE ANGLICAN CHAPLAINCY

3477-A University Street

Robillard explained the need for this type of commercial building in these words: "Our larger theatre will not make money — there is no concert hall in the world that makes ends meet. The two smaller buildings will just about break even. Thus, we feel that it is necessary to have a revenue-making structure which will free us from subsidy and subscription". The Corporation also hopes to allow stores to operate on the St. Catherine street side of the location, these being inaccessible from the centre's plaza.

ARTISTIC GROUPS

It is hoped that the commercial building will house artistic groups, the Conservatory, the School of Fine Arts and similar institutions. "Many centres of this kind are dead during the day — we hope that this will not happen at Place Des Arts. We think that the centre will be quite lively the whole day because of its location, its parking facilities, and the commercial building". Robillard went on to say that the centre is being built for the people — "It can and should be the cultural focus of the city, it is a large area and we are trying to get as much into it as possible."

Director Robillard's Department is also responsible for Montreal's proposed subway. Although the Department of Public Works will do the actual construction of the subway, Robillard is responsible for the plans — designing access to the sta-

tions, the stations themselves, and where the trains will run.

There is a planned subway station at the Place Des Arts and the passage will lead both to the concert hall and St. Catherine Street.

The Department is also planning to improve the environment of the site — it is trying to expropriate around the centre in order to better access to it.

OTHER ARCHITECTS

There is a second group of architects presently at work designing the other phases of the project. Although they have not yet started, they will take less time to complete than will the concert hall. The whole centre will cost in the vicinity of \$20 million.

The lobbies and meeting rooms of the centre will be used for art exhibitions and conventions. Social functions such as museum, charity, and opera balls may also take place here.

There are no plans as yet for a theatre group run by the Place Des Arts. As Robillard explains, "We don't plan to act as impresarios but we do invite anyone who is willing to do this or to produce their own shows to use our facilities".

Robillard is an electrical engineer who graduated from McGill in 1935. He was Director of the Parks Planning Department before taking on his present job.

Dante Translated

(From Page Two of Panorama)

1955, he has no set hours. "I'm always at it — I stuff myself with possibilities before going to sleep; if I get stuck, I take a walk to think it out."

"The fastest I ever did was 20 lines in one day — if I can do a canto (150-200 lines) in five weeks, I feel very happy."

Mr. Chipman is now at work on the Purgatorio, the second part of the Divine Comedy. He has completed eight of the 33 cantos.

One major difficulty in translation is the scarcity of English rhymes. Mr. Chipman commented, "I would say that at a rough guess there are 10 or 15 rhymes in Italian for every English rhyme."

Dante wrote in the standard English line, with an extra muted vowel at the end. "Chaucer would have translated Dante to perfection; there were many more words with final muted vowels, words like 'embedded' in Middle English than there are now."

AUTHENTICITY

Mr. Chipman says he has tried as much as possible to keep to Dante's style. "He almost eschews adjectives — in one episode of 75 lines, there are only six adjectives. The concentration of nouns and verbs gives Dante his terrific force and directness."

"I have also tried as much as I can to preserve his independence of line. Almost every line in Dante is complete in itself; in the same passage of 75 lines, there were

only a dozen lines that carried over."

Mr. Chipman has no sympathy for Dante translations in prose ordinary or blank verse. "You have to try to reproduce what Dante says; there's no use going off on your own by doing a pretty paraphrase if it's possible to come close to Dante in style as well as in actual meaning."

"The Divine Comedy is a beautiful piece of work, quite apart from what it says, and you can't divorce what it says from how it says it."

DANTE'S IMPORTANCE

But what relevance or importance does it have to us today?

"Dante is an essential part of our civilization," Mr. Chipman replied. Few people are more representative of his age than Dante — and he is not only representative but also had a large part in making it what it was.

"And then, it's magnificent poetry; I don't think anyone should miss any poetry as marvellous as Dante's. In The Divine Comedy, you get all the political, philosophical and religious thinking of the Middle Ages as well as his poetry and passion."

(Mr. Chipman's translation is used as a text in Italian 375, and is available at the McGill Bookstore. Panorama wishes to thank Associate Professor Antonio D'Andrea of the Department of Romance Languages for arranging the interview with Mr. Chipman.)



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Writers Subsidized By Canada Council

TORONTO (CUP) — A grant of \$2,500 has been given by the Canada Council to the Creative Writers' Workshop, to be held at the University of Toronto this month.

The project has also had expenses underwritten by the Students' Administrative Council at Toronto.

The workshop, which has been in the throes of "pecuniary malnutrition", is a project of the National Federation of Canadian University Students and is being directed by the University of Toronto. The Canada Council grant left the workshop committee approximately \$700 short of its tentative budget.

DEBATE HOTSPOT

The SAC, unwilling to abandon the project which has been a hot-spot for debate all year, decided to

underwrite any further expenses the Conference may incur.

Scheduled for February 22-24, the workshop has been in a precarious position for more than a month as earlier fund-raising drives fell short of expectations.

Forty-nine delegates, representing every NFCUS university in the country, will be present for the meeting.

IGF Plans European Tour

Have you ever had romantic dreams of bicycling in the Black Forest? Have you ever had an uncontrollable urge to go hiking in the Scottish highlands, or do archaeological field work, or even to visit a coal mine? A joint Canadian-U.S. University organization called International Good Fellowship has decided to cater to these deep overbearing needs.

I.G.F. is sponsoring an informal 72-day trip to seven European countries starting at the end of June. It is an opportunity to meet students of other countries and "to surrender to the charm of the countries across the Atlantic" (from a brochure, obviously).

In addition, I.G.F. will form a Film Study Group, which will attend the residential Summer Film

School organized by the British Film Institute with a panel of internationally famous directors and actors. Attendance at a major film festival at Berlin, Venice, or L'Orlando is also tentatively planned.

AIMS OF TRIP

The aims of the European trip are fourfold:

To see as much of Europe as possible; to meet Europeans in their own environment; to combine fun and relaxation with a serious look at European history and culture; to enjoy unforgettable experiences and to make lasting friendships on what, for many, will be a "life-time vacation".

The itinerary includes, beside the exciting adventures mentioned above, an ocean voyage, an "unforgettable" boat trip up the Rhine, an Alpine tour, a visit to Rome and PARIS, a swim at Capri, a picnic on Vesuvius, and a cricket match. All this and more will cost between \$990 and \$1190.

The tour director is J. Kenneth Roberts, and the I.G.F. Co-ordinator is Donald L. King.

The full itinerary and other details can be obtained from the I.G.F. Student Committee, 484 Oriole Parkway, Room 301, Toronto, Ontario.

Throne Speech...

(Continued from page 1)

the Progressive Conservatives, was defeated 29-24.

The vote of non-confidence presented by the P.C.'s was defeated 29-22. Members of the League for Nuclear Disarmament voted with the Liberals, and several members of the New Democratic Party left the House for reasons kept to themselves.

A period of questions followed, and Bills were presented at the end of the Session. Questions asked ranged from an enquiry into the moustaches worn by prominent members of the two largest parties to the Government's views on trade with Cuba — especially since the Organization of American States, which the Liberals propose Canada join, recently decided to discontinue such trade.

PREVIEWS

Today

RIFLES AND PISTOLS

Shooting: riflery, 7-9 pm, pistol-ry, 9-10 pm.

FILM SOCIETY

Collection of shorts and discussion. Guests 50¢. New Eng. 204, 6:30 pm.

NEWMAN

Last day for elections. Polls open 12-2, 2-4 pm.

Communion supper, Bishop W. E. Power will speak. Newman House, 6 pm.

S.C.M.

Supper. Discussion led by Vince Goring: "What is SCM? SCM House, 6:30 pm.

LUTHERAN STUDENTS

Skating and tobogganing party. Lutheran Centre, 7:30 pm.

CURLING

Cancelled.

FORGE

Staff meeting. Cro-Magnon Cue Room, 1 pm.

VOYAGEURS

Banquet for members. Col. P.D. Baird is guest of honour. 3637 University, 8 pm.

PSYCHOLOGY CLUB

Two films — "Stress" and "To Service the Mind". Biology 250, 1 pm.

Weekend

FENCING

PQFA Metropolitan tournament for novices. Gym, 2 pm, Saturday.

NEWMAN

Weekend ski trip. Board and lodging \$3. Transportation extra. Leave Newman House, 8 am, Saturday.

LUTHERAN STUDENTS

Vespers, 7:15, Sunday.

\$50 Prize Offered Writers Of Prose, Poetry

Creative writers create! You have nothing to lose but fifty dollars. Chester MacNaghten prizes for creative writing will again be offered to McGill undergraduates.

Two prizes, one of fifty dollars and the other of thirty dollars will be awarded for the best work submitted to the Registrar on or before March 1.

The work may be either prose (fiction or essay form), verse or drama. No student may submit more than two entries.

OPEN TO THOSE

The competition is open to those students who have not appeared in print since March 1, 1961, as well as those who have not previously won the First Prize.

Entries that win honourable mention will be retained by the university and filed in Redpath Library.

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THE REVEREND NORMAN RAWSON, D.D., MINISTER
Gifford Mitchell, B.A., B. Mus., Organist and Choirmaster

11:00 am — Sermon Subject:

"WHO HAS A RIGHT TO CALL HIMSELF A CHRISTIAN?"

DR. RAWSON PREACHING AT BOTH SERVICES

7:10 pm — In the sanctuary:

"THE HYMNS OF JAMES MONTGOMERY"

Congregational Hymn-singing under the direction of Gifford Mitchell, B.A., B.Mus.

7:30 pm — Sermon Subject:

"IS YOUR GOD BIG ENOUGH?"

(a) — For the new concept of cosmos

(b) — For the new Internationalism

(c) — For your personal problems

9:00 pm — Fellowship Hours

Week-night Meetings:

Young People's Union (Ages 18 to 25) — Fridays 8:15 pm

Young Adults — (Ages 25 and over) — Mondays 8:15 pm

THE CONGREGATIONAL DINNER AND ANNUAL MEETING

will be held in

DAWSON HALL

MONDAY, FEBRUARY 5 at 6 pm

CN

MONDAY, FEBRUARY 5 AT 6 PM

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square

(skwâr), n. (slang) One who is "out". Don't

be one. It's "in" to read Saturday Night. It's even "inner"

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SATURDAY NIGHT

A student in Sculpture once said,
"I'm tired of working with lead,
And iron and clay
Seem to rust and decay,
So, I'm working
in marble instead."

Penny-wise and dollar-wise,

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M.I.T. Wins Hoopla Game

Last night at the Currie Gym, the Redmen basketball squad was clobbered 81-64 by the Massachusetts Institute of Technology, a "ranked" minor collegiate team in the U.S.

Except for the first seven minutes of play, when the Redmen jumped into a fast 13-1 lead, the game was completely dominated by the powerful Tech club.

The game opened quickly, with McGill hitting from the outside, grabbing a 14-5 lead by the six-minute mark. Ron Horeck's shooting helped the squad to their early advantage, but Tech's defense adapted itself to the situation, and held Horeck to a ten-point total for the entire game.

CATCH UP

On the tremendous inside shooting of Dave Koch and Bill Eagleson, M.I.T. gradually pecked away at the Redmen lead, and pulled up to within 6 points at the 14-minute mark of the half. At this point, Horeck and Doyle Perkins had each netted six points for the Red and White. However, the steady play of the Redmen, and the great play-making of Chuck Gamble, brought them into a slight 27-24 lead. At this point, the Boston collegians began to assert their authority, and, by the time the half had ended, they had moved into a 31-24 lead.

The second half opened with the M.I.T. hitting for eight straight points before a McGill retaliation.

TRY COMEBACK

In a comeback attempt, the Redmen cut the deficit to 11 points, with Bob Berkman showing the fine style which has made him such a prolific scorer in his first year with the McGill squad. The Redmen then attempted to apply pressure on the Techmen, but, unable to maintain this torrid pace, the engineers left McGill by the wayside, and moved into an unbeatable 76-58 lead by the 17-minute mark of the half. M.I.T.'s Paarz as well played a standout game for the visitors, hitting for 11 points.

With one minute left, Berkman fouled out after scoring 33 points, the same as Dave Koch, Tech's fine scorer and rebounder. At the final buzzer, the Redmen found themselves on the short end of the 81-64 score.

Top for the visitors were Koch, whose rebounding was of great importance to his squad, and Eagleson, who scored 17 points, as well as pulling down an equal number of rebounds. High for the Redmen

were Berkman with 33 points, and Perkins with 12.

Tomorrow night, at 8 pm, in the Sir Arthur Currie Gym, the Redmen face their biggest test of the OQAA schedule in their encounter with the University of Toronto Blues, the only team to defeat the McGill squad in O.Q.A.A. basketball so far this year.

BOASTING VICTORIES

The Redmen hold a 3-1 record, boasting victories over Western, Queen's, and a recent thrilling overtime win against McMaster. The Blues swamped the McGill hoopsters 99-82 on their home court, Hart House. Using their small floor to great advantage, the Blues ransacked Ron Sharp's crew with an assortment of shots, led by the top calibre play of Paul Dignan.

McGill needs this win, which will put them at the top of the intercollegiate ladder. Heading the Redmen's assault on U. of T. will be Bob Berkman, who was high man in the last Toronto game with 33 points, play-maker Doyle Perkins, kingpin of the McGill squad, and Ron Horeck, whose return is sure to help the Red and White.

Redmen Ski Squad Competes At Banff

McGill skiing has moved west for the weekend. On Wednesday afternoon, coach Vik Nikitin and his seven snowbirds flew out to Banff to participate in the Sixteenth Annual International Intercollegiate Ski Meet with other University teams from the West and the U.S.A.

As is the custom with Red and White Alpine squads, this is a well balanced, experienced team. Led by intercollegiate veterans Hugh Harris and Murray Elder, the Redmen enter the meet as strong a Canadian intercollegiate entry as any.

In an interview with the *Daily* last night, McGill ski veteran and Cross-country coach, Don Welch, gave a rundown of Red and White prospects. The team is strong in all departments. Elder and Harris will compete in the downhill, slalom and jumping events. Both men are former Canadian Junior Alpine champions.

Nils Badenduck and John Wyat, two top-notch junior skiers will be running in the downhill, slalom and cross-country races.

Ron Okkenhaug, a native of Norway and Gord MacKay, a member of McGill's championship harrier team, will carry Red and White hopes in the cross-country. The heptet is rounded out by jumper Bart Larrow.



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Ryerson Students May Be Thrown Out Of Classes

Ryerson students are saving their dimes and quarters to buy white ties and tails, due to a decision to throw them out of school if they continue to be improperly dressed.

In a letter to the staff, principal H. H. Kerr has instructed that all students not conforming to the dress regulations be excluded from their classes.

The order came as a result of a letter from SAC president Ron Graham, which said, in part:

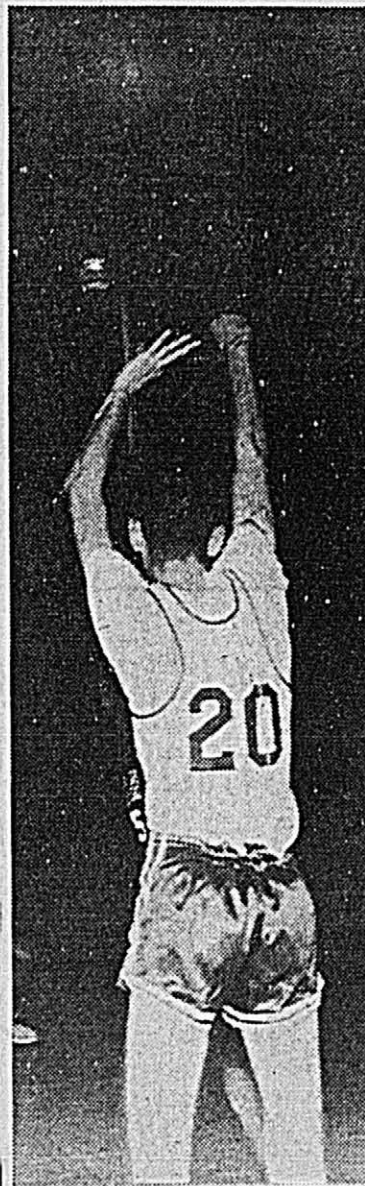
"Would it be possible for the Administration to enforce this dress regulation a little more strictly? We would appreciate it especially during this last term when our students are on display to so many prospective employers."

According to Mr. Kerr, a small group of students at this time of year test the Administration to see if the regulations are still being enforced.

EFFECTIVE WAY

In the staff notice, Mr. Kerr said, "The only effective way of dealing with such students is to exclude them from class, and it would be very much appreciated if every teacher did this, applying the rules of neatness and tidiness in dress to the young women students as well as the young men."

The dress regulations stipulate that male students must wear collar and tie, white or light-coloured shirt, and a business suit or suitable jacket and pants. There is no direction in the regulations concerning the girls.



Bob Berkman lets fly from the corner with one of the shots in his amazing repitoire.

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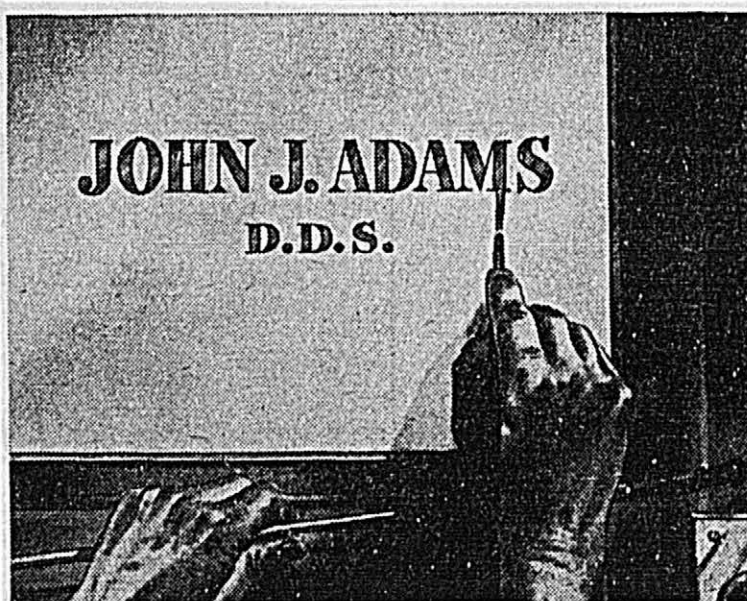
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PLAYOFF SCHEDULE

BASKETBALL

Monday, Feb. 5, 7:15 pm
Ct. 1—Dent 4 vs Swivils
Ct. 2—Med 4 vs Turkeys
Ct. 3—Bankers vs Med 1 or 4 Cycles
Ct. 4—Med 3 vs Spiders

All other playoff games are continued.



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